THE CREATIVE *adventure*-1

EDITORIAL?

Welcome gang, to the first issue of THE CREATIVE ADVENTURE! Here's hoping you enjoy it!

WHY IT ALL BEGAN— The truth is this: I was always being picked on. Finally, out of sheer desperation, I devised a plan as to how I could impress people:publish a fanzine! Thus, I entered the publishing world and——so much for my clever plans!!!

OUR PURPOSE: To present a quality assortment of creative efforts at a relatively small price.

Unlike many zines being publshed today, TCA is *fan* oriented. This publication is *by* and *for* the fan. And believe it or not, TCA won't play the game of accepting contribs exclusively from "big names" in order to get a high circulation. I will present work by *anyone* —as long as it's worth publishing. No fooling.

CONTRIBUTIONS— Seeing as how this is a *fan*zine, we need you fans to contribute—articles, stories, strips, etc. I'm really not interested in how well knownyou are. If you're good — — we'll publish you. It's as simple as that.

LETTERS OF COMMENT — Yep, they really are appreciated——and, in fact, *needed.* Especially since this is our first issue and we'd like to know how we can improve this here magazine. It'd also be good if we could get a letters column going— one where comm—unication would be the key factor.ALL LETTERS WILL BE ANSWERED!!

OUR NEXT ISSUE: No, I really can't tell you what'll be in it. And, I can't even plead with you to order it in advance. This is because I don't want to put restrictions on the zine until I have all the contributions safely secured in my trusty vault.

OH YEAH — ADVENTURES LTD (that's what we call ourselves), will be coming out with many more projects as time goes by. So, keep them peepers pealed for our future ads. But, while you're waiting — — —

At a time when most fanzines are slick, expensive, and, worst of all — impersonal, I think it would be most rewarding for all of you out there to become a part of: THE FANNISH ADVENTURE!!! TFA (as we like to call it) is a new club which ADVENTURES LTD. will be sponsoring. It will be a friendly, closely-knit organziation which will revolve around the club's monthly periodical. The magazine will be a gabby, *friendly* one — just like fanzines used to be. Each member will become an integral part of the club and of the magazine. NO ONE will be left out of the fun! Now to the facts:

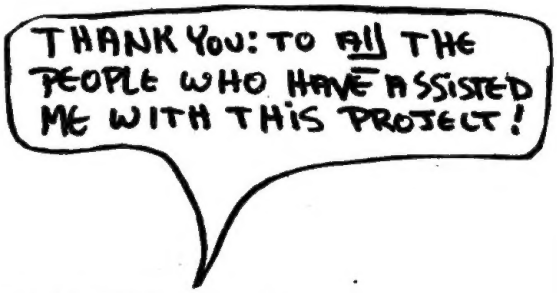
Ayearly membership to THE FANNISH ADVENTURE costs only two dollars. Besides a guaranteed good time——in the true fannish tradition, this will entitle you to:

a] a year's sub to the club's magazine
b] the exclusive privelege to join contests, with the prizes being, among other things, ORIGINAL ART.
c] the exclusive privelege of recieiving special TFA comic art products
d] discounts on products which ADVENTURES LTD. will be publishing
e] and probably many other goodies as time goes by.

NOTE: the above priveleges and products will be available *soley* to club members.

So, what more should be said? Just send in those two dollars and get ready for THE FANNISH ADVENTURE! You'll be glad you did; really!

I guess that's all — but, before I sign off let me just say:



peace—

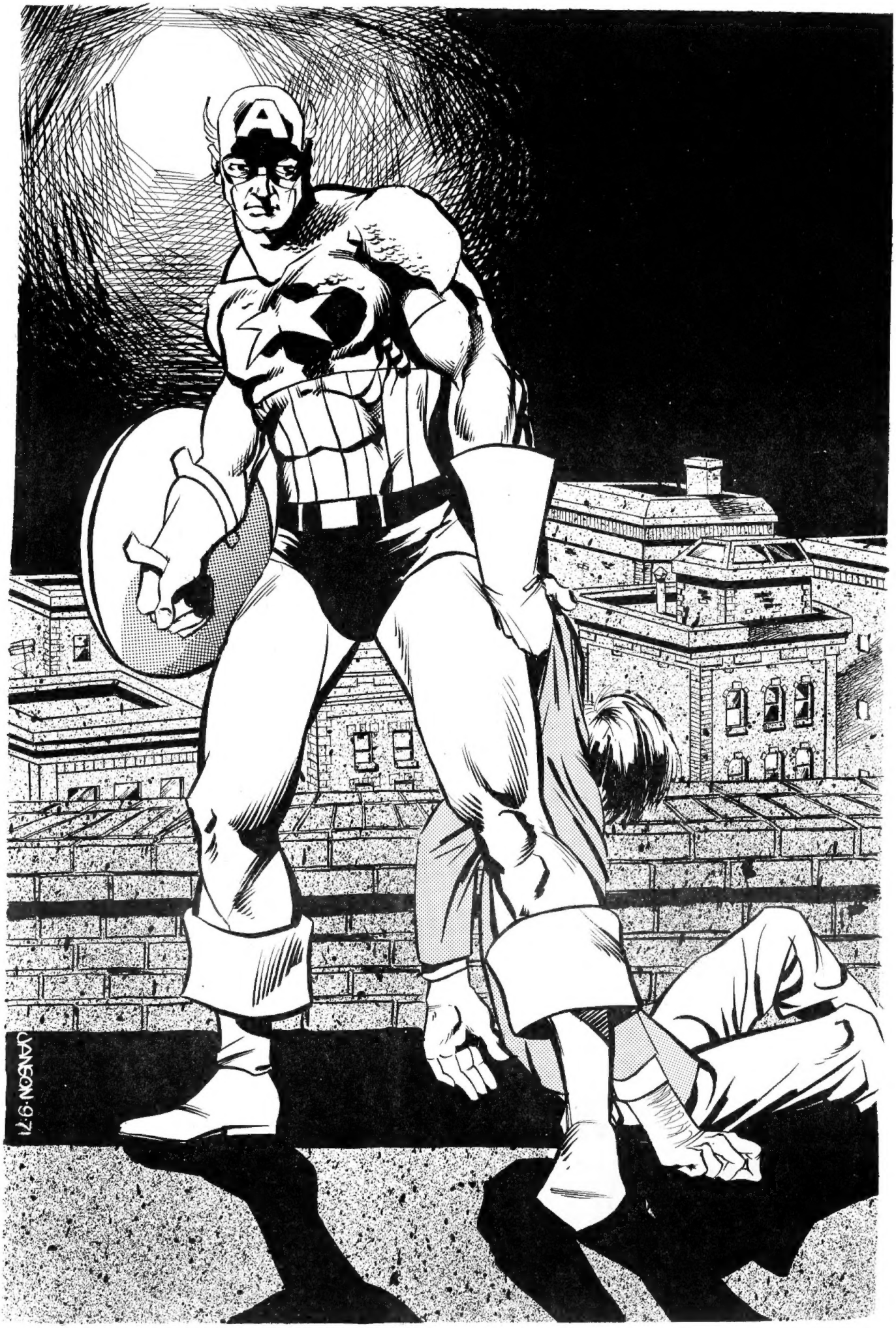
David

david kasakove

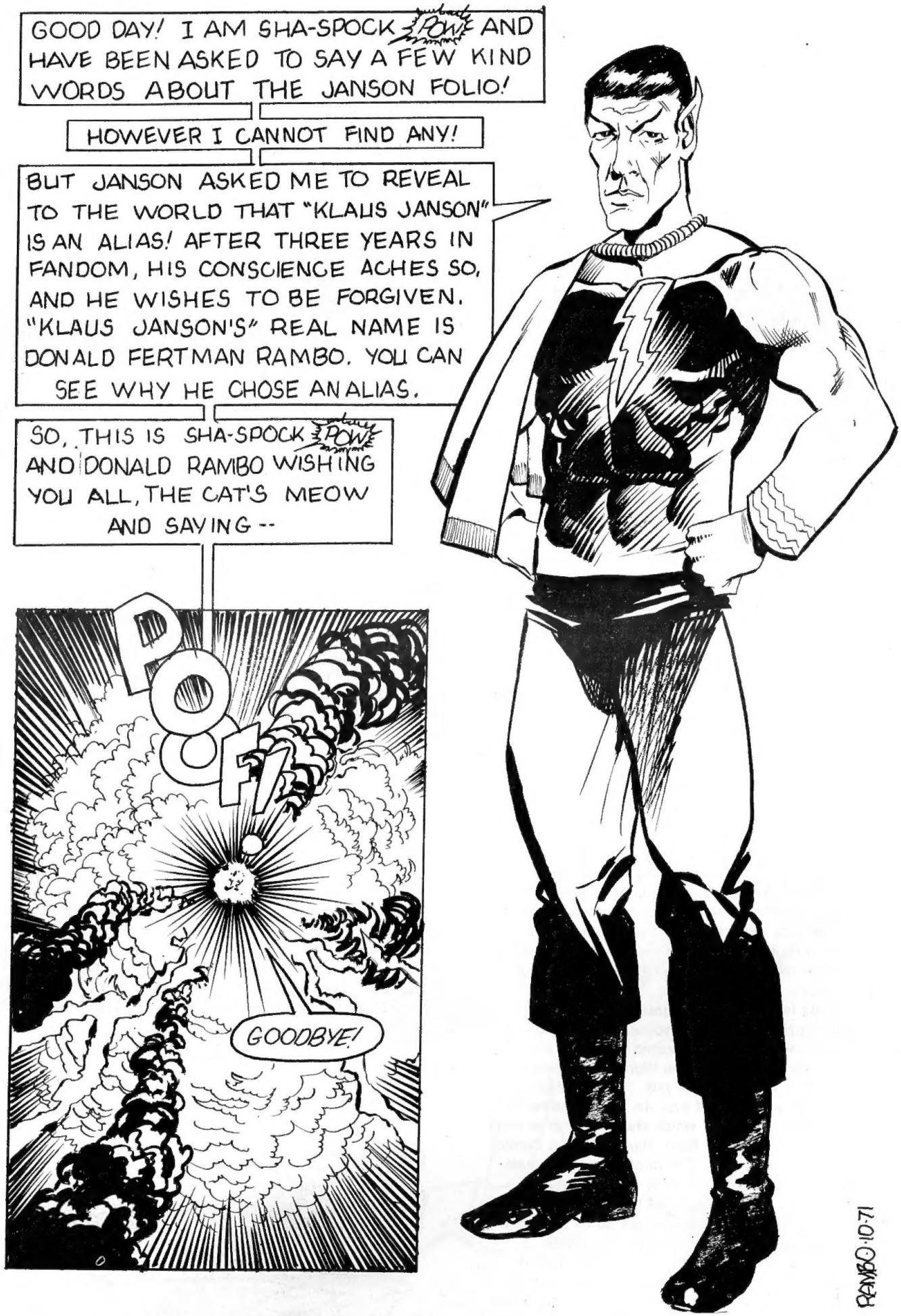
THE CREATIVE ADVENTURE 1, Nov. ,1971, 50¢ per copy; no subs. TCA is published quarterly by ADVENTURES LTD. Editor & publisher: David Kasakove. Address: 83 Irma Avenue, Port Washington, New York, 11050. NO PART of this fanzine may be reprinted without the written consent of the editor. Such practices are unethical and unfair. Peace.

HEY BUDDY, CAN YOU TELL US THE WAY TO THE JANSON FOLIO?
THE WHO FOLIO?
NO, NO, WE'VE ALREADY SEEN THAT! WE WANT THE JANSON FOLIO!
WELL NO I DON'T KNOW WHERE IT'S AT
WITH THAT FACE, YOU AREN'T KIDDING!
WHAT?
NOTHING, IT'S ABOVE YOU
BUT WHAT DO A BUNCH OF KIDS LIKE YOU WANT WITH A, KIND, WITTY, STRIVING ARTIST'S FOLIO?
MONEY!
WHAT DO YOU MEAN?
MONEY! MONEY!
HOW DOES MONEY FIT IN WITH THE PORTFOLIO?
OH! JANSON PAID US TO MAKE SURE SOMEONE SHOWS!
WELL, I GUESS YOU CAN TRY THE NEXT PAGE!
JANSON-10-71

JANSON 9·71


CANSON 9-71

JANSON 10.78


GOOD DAY! I AM SHA-SPOCK POW! AND HAVE BEEN ASKED TO SAY A FEW KIND WORDS ABOUT THE JANSON FOLIO!
HOWEVER I CANNOT FIND ANY!
BUT JANSON ASKED ME TO REVEAL TO THE WORLD THAT "KLAUS JANSON" IS AN ALIAS! AFTER THREE YEARS IN FANDOM, HIS CONSCIENCE ACHES SO, AND HE WISHES TO BE FORGIVEN. "KLAUS JANSON'S" REAL NAME IS DONALD FERTMAN RAMBO. YOU CAN SEE WHY HE CHOSE AN ALIAS.
SO, THIS IS SHA-SPOCK POW! AND DONALD RAMBO WISHING YOU ALL, THE CAT'S MEOW AND SAYING --
POOF!
GOODBYE!
RAMBO-10-71

When Dave (you remember him , don't you? He claims to be be the editor of this. . . thing you hold in your hands and has this terrible hang up about deadlines.) first told me of his plans to put out a zine, I asked about his planned format. Upon hearing that he was going to put out a fanzine with very few pro contributors, I wished him the best of luck. He would need it if he wished TCA to be a success.

In these name—conscious times, you rarely see and ad for a zine in which the major ingredients aren't names plastered all over the place, almost always professional, and art by various alleged pros who seem to have left the pro field and moved tc fandom. But more about them later. Even a quality zine will not sell without those "magic" pro names. Such is the dismal case of fandom nowadays.

I have seen several of the pages to appear in this zine and think they *do* consist of quality material, regardless of the lack of pro names. Artists like Dennis Fujitake, Klaus Janson, and Gary Kato *are* quality artists. The fact that they are not pro has nothing to do with the case. As a matter of fact, I feel I can safely say that they are *better* than many of the current comic book pros. But they will not get the recognition they deserve in fandom. These names should be displayed with those of both Joneses, Wrightson, Kaluta, Brunner, ad nauseum. They They should be, but they are not.

Neither the artists nor the editors are completely responsible for this; it is more the fault of the zine buyers offandom. It has gotten to the point where fans associate pro names with quality. To them (actually, I should be saying "To *you* , the fanzine buyers." I'm not writing this article to "them", but to you) the reverse also holds true; anything that is *not* pro is likewise *not* quality. It is for this reason that the fanzine is almost completely nonexistant nowadays.

Some of the last fanzines of any consequence included Gary Groth's Fantastic Fanzine, which has evolved into a slick zine, Bill Wilson's The Collector, soon to become semi—pro accord—ing to one of Bill's recent ads, my own Wonderful World of Comix (after this issue, WWoC will be put on the shelf un—til fandom again wants a *fan*zine, if ever. In the meantime,I'll be busy with two different APA's, which are as fannish as ever) and the now defunct All Dynamic from Alan Light and Comics Commentary from Jerry Sinkovec. The thing that made these publications quality *fanzines* was not only the contents; the attitude was just as important. All treated the readers as friends. This is why I do not consider Comic Crusader to be a fanzine. Greim seems to have a much too snobish attitude.

As for the number of prozines, they are endless. Infinity, Spa Fon, Reality, ad infinitum, ad nauseum, all fall into this category. They commission artists to do work or buy art from friends, which they print with a half—intelligible editorial. Or, what's worse, many pros are putting out their *own* zines. They have cut down on their pro activities in order to sell their owns pubs or art to fandom at exorbitant prices. In this way, I wouldn't doubt that they get more money from fandom than from selling art to Warren, DC, or Marvel. Both the fans and the pros seem to have no regard for the buyer's pocketbook, selling twenty pages for two dollars. And fandom never seems to get its full.

Then there is the attitude of these prozines—which—call—them—selves—fanzines. When was the last time you got a fanzine, opened it to the editorial, and got a "Hi!" or "How are you?"? More often, you'll be greeted by "Isn't this issue great?"

In addition, these zines often serve no purpose and give fandom nothing that it would be unable to find in the regular comics(if not for them.) "Unpublished Web of Horror" strips are printed in these zines. We could just as easily see them in Creepy or Witching Hour. Why pay one dollar for a twenty page story?

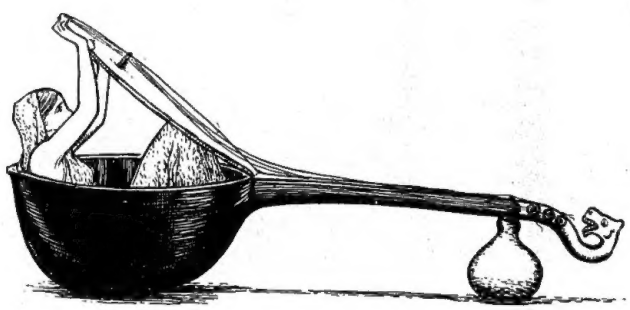
The future of fandom is in *your* hands. Fandom is branching out into many different directions; artzines with general distribution underground comics, and the like. If fandom continues on its present course, it appears you will soon see only carbon copies of the comics and beautifully illustrated artzines with little or no quality text. I'd rather buy Ghostly Tales or go to the Metropolitan Museum of Art.

Is fandom to be taken *from* the fans? I buy fanzines (what few I can find) to see fan art and text, to find out what's going on in comics, to learn about them, and to hear from friends about about themselves and their opinions.

Fandom's alternative: To buy quality zines regardless of the contributors. Usually you can tell by an ad whether a zine is of worthy quality. Or, if you want to play it safe, confer with George and other review zines. Buy anything you like. But don't... *please* don't buy one zine because it has a Jeff Jones painting for a cover and refuse to buy another because it doesn't.

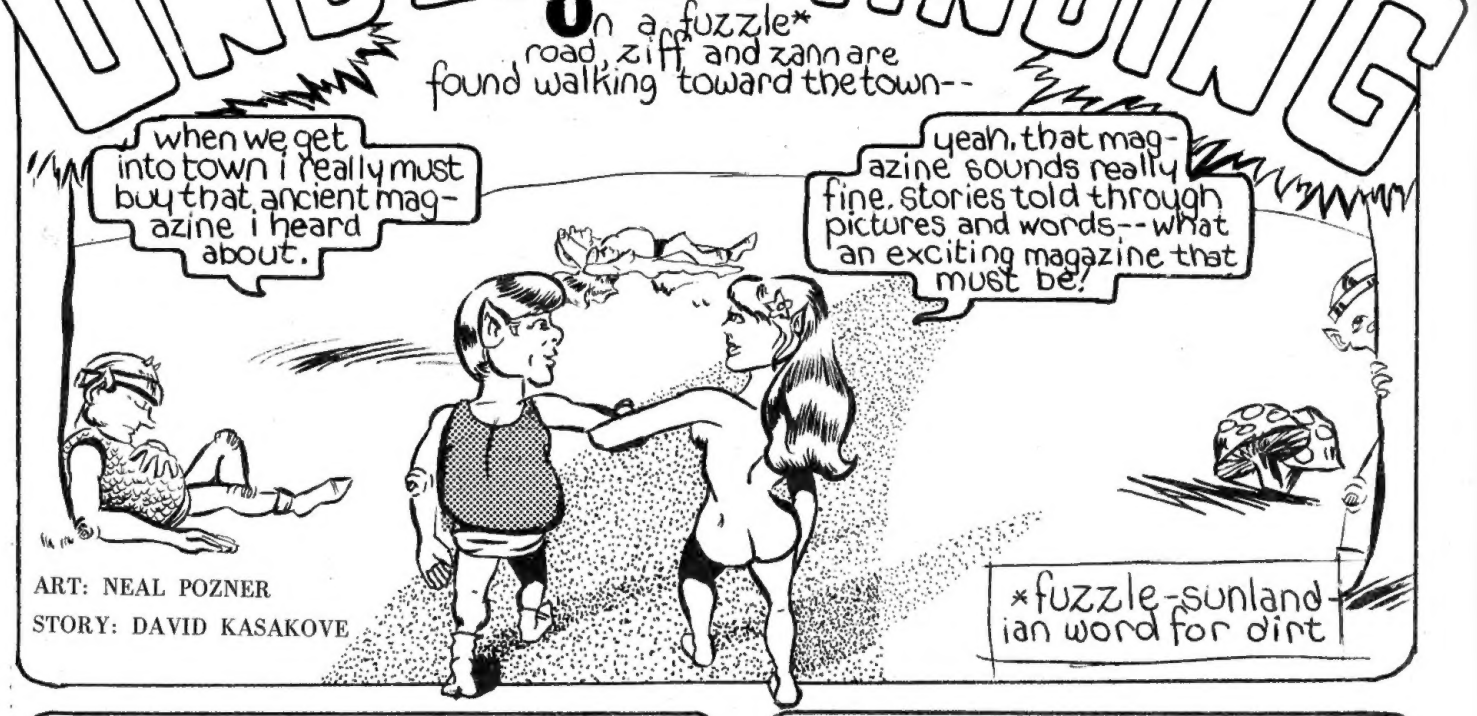
Please?

[] Neal Pozner

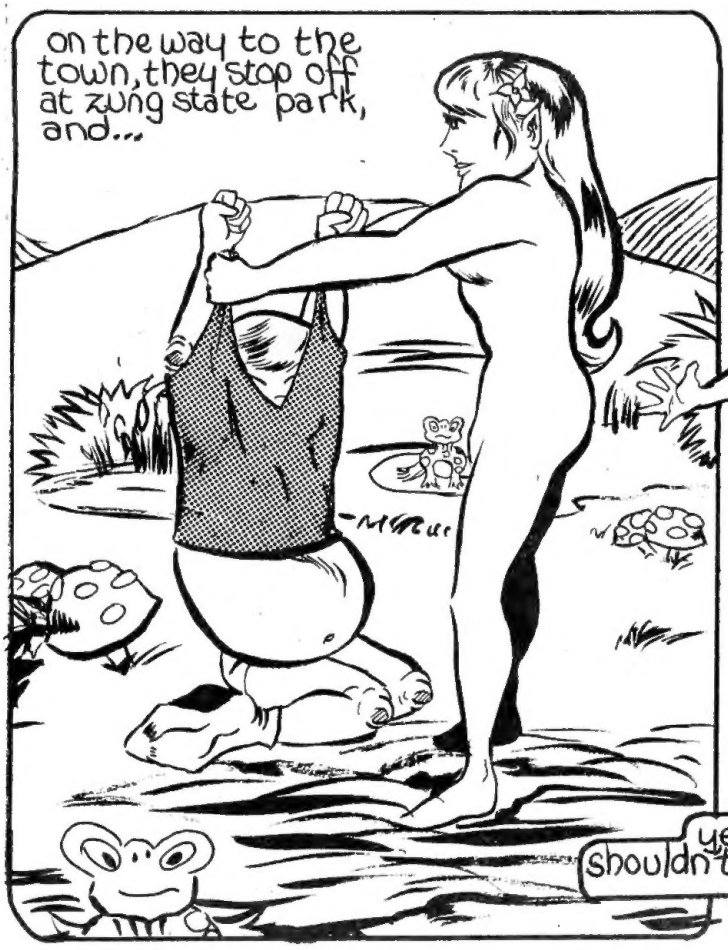


LET'S ENTER INTO THE WORLD OF SUNLAND! IT'S A PLACE VERY CLOSE TO YOU--- AITHOUGH YOU DON'T REALIZE IT. WHICH IS JUST A PIAIN SHAME (TCH-TCH). IT'S A LAND WHERE---OH, YOU'll LEARN All ABOUT iT AS TiME GOES BY. LET'S START RiGHT OFF WiTH OUR 1ST TALE (TWENTY PAGES)
FUTITAKE '71

THE KEY IS UNDERSTANDING


On a fuzzle* road, ziff and zann are found walking toward the town--
when we get into town i really must buy that ancient magazine i heard about.
yeah, that magazine sounds really fine. stories told through pictures and words--what an exciting magazine that must be!
*fuzzle-sunlandian word for dirt

ART: NEAL POZNER
STORY: DAVID KASAKOVE



boy, are you silly, ziff! how do you expect to go swimming with your pils*? come on, take them off!
but--i don't have anything on **under** them! you'll see my..zinga!
oh come on! don't be so shy! don't be afraid just because i'm a girl!
*pils-sunlandian underwear

after a short but refreshing swim--

see, wasn't that fun?

yeah, but we'd better get back on the road.

hey, wait! look what i've found!

it's a stuette*!

*stuette - a rare children's statue.

wow, it's really beautiful -- golly, i'd better put back on my pils to shield my zinga from the sun -- before i get zingaburn*!

*zingas are very sensitive to the sun, among other things.

in sunland, most of the inhabitants are peaceful. but there are a few who do bad things. meet -- **dzut**--

FONK! ZIFF AND HIS AC-CURSED GIRL COMPANION ZANN HAVE THE SDITEN STUETTE!

THAT'S THE ONE STUETTE I AM LACKING IN MY COLLECTION! I MUST GET IT FROM THEM! EVEN IF I MUST RESORT TO MURDER! BUT HOW--I MUST PLAN EVER SO CAREFULLY! heh, heh, heh! BAH! I'LL JUST PRACTICE SOME OF MY MAGIC ON THEM--THAT SHOULD BE ENOUGH TO SUBDUE THEM!

When he finally reaches zong state park...

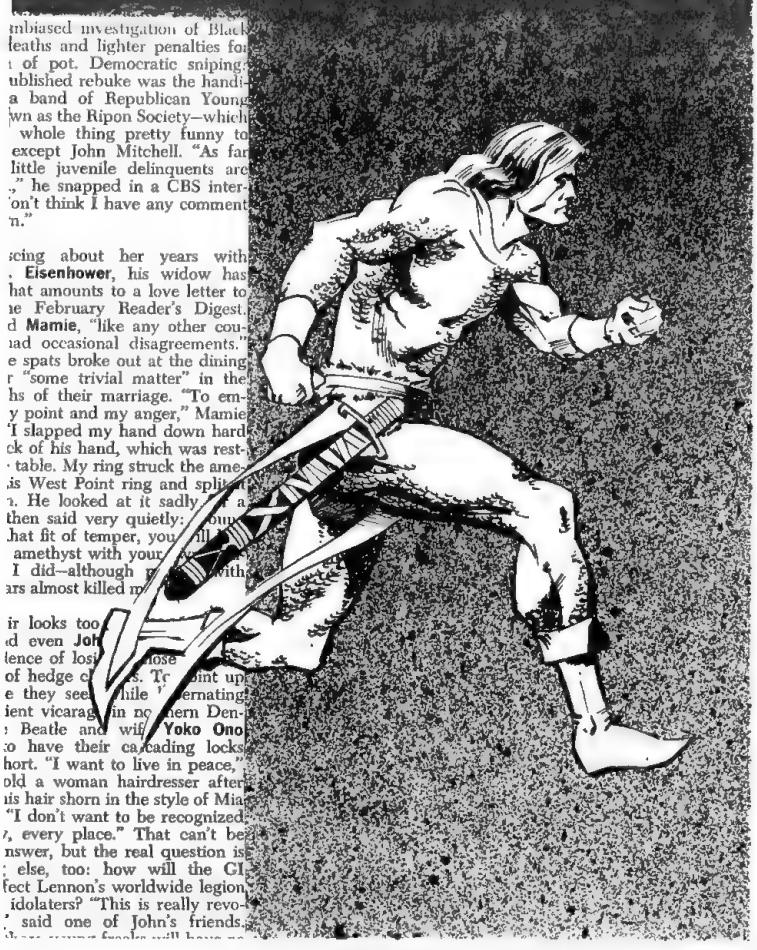
HA! THERE YOU ARE! I'LL VANQUISH YOU TWO NOW!

huh?

poor boy--must be dided*!
i wonder where his guardian is?
* dided = mentally retarded
FONK! I'M NOT DIDED, YOU TWO! I'M MEAN AND EVIL! AND I'M GOING TO KILL THE BOTH OF YOU!
ZOOLA ZIGA
D'OGA!
tell me, why do you want to kill us?
I TOLD YOU! I'M MEAN AND EVIL! ZOOLA ZIGA D'OGA--
come now, that can't be the reason. nobody's mean and evil. you must want something!
OKAY THEN, GIVE-ME YOUR STUETTE AND I'LL LET YOU LIVE. BUT NO LAUGHING!!-
oh, so that's it! why didn't you say so in the first place?
I WAS AFRAID YOU'D LAUGH AT ME FOR WANTING SOMETHING SO SEEMINGLY CHILDISH!
we don't think it's so silly. here, have it--if that's what makes you happy. we certainly wouldn't cherish it as much as you will.
GEE, THANKS! I'VE NEVER MET PEOPLE WHO WERE SO NICE TO ME BEFORE, THAT'S WHY I'VE BEEN mean AND evil. BECAUSE NO ONE EVER LIKED ME!
well, we do! as far as we're concerned, you're our friend!
gee, now that i have friends, i don't have to be mean and evil anymore--i can be happy just like everyone else in sunland!
THE HAPPY END

WHITE KNIGHTS and OTHER FABLES
by
T. Casey Brennan

1. The smoke of the city hung low, filling his nostrils and choking him. It was through this fog and this black, dark, cold night that he crept to. . .
2. Whatever danger threatened those he loved, those who were his protectorates, those who lived their daily lives within the wall of of fear that surrounded the city. By day, he was not like this, but by night he was one shining beacon to brighten the paths of all those who were afraid. He was. . .
3. The White Knight. It had not . . .
4. Always been so. Yesterday he had been but a man. A man: loving, caring, concerned, wanting to help, to change, but desperately afraid. Now, he was afraid no more. Silently, secretly, he had fashioned a costume brilliant and beautiful and now he was. . .
5. Different. The White Knight . . .
6. Crept toward the sound. It was somewhere in the park and he followed it, knowing it might mean. . .
7. Danger. A group of teen – agers sat in a circle. Though he crept stealthily toward them, one of them . . .
8. Saw him.
9. Get a load of that. It's Superman. Ha ha. Right on, fella. Oh, leave him alone. He looks pretty spaced out to me. Watch out. He's gonna getcha. Ha ha.
10. And the White Knight . . .
11. Fled. Running through the park and down the sidewalk, and to his own home to become the man he was. Bitter and desolate, knowing now that there was no place for White Knights in a society as cynical as ours, but , . .
12. Somehow, he knew he was wrong. That there is a place for crusaders. But not a place for crusaders who flaunt their crusades, who do all that they do in front of television cameras and news paper men. Who do all that they do for glory rather than for love. He knew that a real crusader could never wear a costume because the things that a real crusader does must be . . .
13. Secret.



mbiased investigation of Black
leaths and lighter penalties for
t of pot. Democratic sniping
ublished rebuke was the handi-
a band of Republican Young
wn as the Ripon Society—which
whole thing pretty funny to
except John Mitchell. "As far
little juvenile delinquents are
," he snapped in a CBS inter-
on't think I have any comment
n."

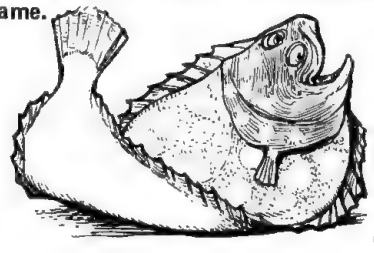
scing about her years with
, **Eisenhower**, his widow has
hat amounts to a love letter to
ie February Reader's Digest,
d **Mamie**, "like any other cou-
ad occasional disagreements."
e spats broke out at the dining
r "some trivial matter" in the
hs of their marriage. "To em-
y point and my anger," Mamie
'I slapped my hand down hard
ck of his hand, which was rest-
table. My ring struck the ame-
is West Point ring and split
. He looked at it sadly
then said very quietly:
hat fit of temper, you
amethyst with your
I did—although
ars almost killed m

ir looks too
d even **Joh**
lence of losi
of hedge c
e they see
ient vicarag
Beatle and wif **Yoko Ono**
o have their cascading locks
hort. "I want to live in peace,"
old a woman hairdresser after
is hair shorn in the style of Mia
"I don't want to be recognized
, every place." That can't be
nswer, but the real question is
else, too: how will the GI
fect Lennon's worldwide legion
idolaters? "This is really revo-
said one of John's friends.

JANSON·10·71

TCA INTERVIEWS-
t. casey brennan

When were you born?
August 11. That makes me a Leo.
Would you pleese give us a brief run down of your career?
The anti–drug magazine *Listen* has been publishing my work since 1969. A few others published me in '68. But I think my career actually began with the publication of "On the Wings of a Bird", the first geninely meaningful script I could get *Creepy* to print.
Did you read a lot of comics when you were a kid?
Continually.
When did you come to the realization that the comics *were* an artform; through which you could express your–self?
When I read *Impact 1*. That book changed my whole con–cept of comics and maybe my whole life. It showed me that comics could be valuable as literature, not just as escapism (though I rather dislike that word).
You told me once that the younger generation digs "heavy" stories more than adults do...
Young people like stories that make them think. Too many over 30s seek out entertainment that simply reinforces their prejudices or preconcieved notions of life.
At what age leveldo you aim your comic book work at?
Age is irrelevant. A seriously–minded twelve year old would be more receptive to my work than a forty–five year old illiterate who buys comics to look at the pictures.
Why did you decide to work for black and white comics in–stead of color ones?
Not my choice, I'm afraid. Most color comics require a New York address, which I don't have.
Many people have trouble when working for Warren because of his personality. How do you like working for him?
No trouble. The thing with Jim Warren is this: he'll walk all over you if you let him, assuming that you really don't mind. What's more, he's one of these people who has to *pretend* he's a no-good-nik, no matter what. Take that anti–war ed–itorial. He did it because he *cares* about young people; I know that. But he gets up and makes a speech saying that he did it for business reasons, and people are silly enough to believe him. I don't pretend I haven't had business differences with him, but I have nothing against him personally.
Yeah, well––as far as business is concerned, I think some of the things he's doing are criminal–like paying artists only 35 dollars for a fully completed page of work. Well, to digress a bit– could you describe your home town of Avoca, Michi–gan for us?
Nice little town. About three hundred people. Probably the nicest little town around here, with very little of the hic town, redneck attitudes that typify other towns around here which I could name.



Who are your favorite artists and writers in the comics?
That would make a pretty long list. Naturally, I'd have to list the people who made the business great in the first place; people like Gardner Fox, Frank Frazetta, Roy Krenkel, etc. Then there are the newcomers, writers especially, who are do-ing great things for the field; Donald F. McGregor and Nicola Cuti come to mind, both of whom have done very heavy stuff in the black and white field.
What do you think of the Comics Code--and of Dr. Wertham?
I don't want to launch into a tirade against Dr. Wertham and the good people who were and are caught up in the anti–comic hysteria. If you'll look at some of the stuff on the stands now, in the black and white field, you'll see what triggered their reaction...not that it was a wise reaction, of course. These past twenty years have been troubled times, with delinquency, crime, drugs, and such on a continuous increase. People are desperate for simple answers to these questions, and censoring comic books was a simple answer. I think there are two things we can do:

(A) We can upgrade the literary quality of the comic book. We can prove to the Werthams of the world that comic books can be a beneficial force with young people.

(B) We can educate people to the fact that if violence is to be portrayed–as it often must for the sake of drama– it must be realistically. Fight scenes (a la Code) with no blood are a lot more mind warping than pre–code fight scenes. Things like the Batman TV show (or most comedy mystery series) can give the impression that violence is "fun". Flailing fists and bullets can maim cripple and kill; that is reality. A cartoon show in which a character gets run over by a steam roller and is none the worse for it is a lot more harmful than a *Creepy* story that shows that same thing realistically, with the accompanying blood and guts.

Are you into fandom?
Yes. I first got into it in 1961. I saw an ad for Jerry Bails' *Alter–Ego* in an early issue of *Famous Monsters*. Been with it on and off ever since.
What are your main gripes about comics industry as it is today?
I guess the inability of too many editors to move into the Aquarian Age. They either give us the same kind of Juv–enile pablum they gave us twenty years ago... or they give us "imitation realism" that purports to be meaningful, but reads more like an afternoon soap opera than anything else. Also, I object to the lack of competition in thefield; there are too few comics publishers left around... though that really can't be helped.

REMEMBER: vote in the Goethe Awards. It's fandom's only award set-up. The ballot is somewhere in this issue. USE IT.

How do you think we could lift up the image of the graphic story in the eyes of the public?

The Warren magazines, if they continue to print worthwhile scripts, can do that better than anyone. People who would be ashamed to buy a comic book often don't mind buying a magazine sized "comic".

What do you think of the quality of the majority of the comics being published today?

Generally, crud. DC has talented people like Denny O'Neil, and maybe–just maybe– theycan bring us into the '70s the way Stan Lee brought us into the '60s with the Fantastic Four.

Well, what ways do you think the comics industry could better itself as far as the quality aspect goes?

They have to get out of the rut of using only New York talent. That's far too limiting on them, and it shows.

What do you think of most of the people working in the comics in terms of their creative talents?

I was quite impressed with most of the pros I met at the NY Con. This industry has a *lot* of great talent; trouble is, it doesn't always use that talent wisely. It isn't just the fault of the Code (though that is sometimes a factor). All too often, it's the fault of a bull–headed editor who insists on directing things *his* way.

In what direction do you think the comics are heading?

Probably downhill, unless somebody can come up with some better ideas. Too many of the professional publishers are bogged down in pablum. The underground comics have gone on a dirty–story kick, which limits their audience considerably, I would say *especially* among intelligent people. Too bad, because if they matured a little, they just might be our one great hope. Another problem is the dwindling number of places where you can *buy* comics. If we could get *Creepy, Eerie and Vampi* on the stands everywhere that *Mad* is sold, we'd have it made. But at present, that seems a little far fetched. The day may come when the comic fan will have nothing to buy but "fanzine comics"; thru the mails at that. Like I said unless somebody can come up with a good idea quick.

What is your opinion of the costumed super hero– do you think it's dead?

Only if we *let* it die by holding to outmoded concepts, and, in effect, imitating the work of our predecessors. Superman, Batman, the Fantastic Four, Vampirella, Denny O'Neil's Green Arrow –– these were all new concepts when they were begun. Once done, they can never be redone; we don't need more imitators of these characters, we need more characters that are fresh and new in the same sense that these were fresh and new.

Why do you think that "adults" don't dig comics?

They see them as "funny books", for one thing. For another, there are those who scorn anything that is *imaginative*. But that is a different problem altogether.

On the other side of the coin, why do you think kids dig comics?

Because they are so much superior to 90% of the textbooks they get in school. Textbooks are designed, for some reason, in a way that is both repititious and boring. Not so with comics. Comics also appeal to the imagination and sense of discovery of young people....the "sense of wonder", I believe Jerry Bails called it.

Soap box time – how about telling us some of your political views?

My politics are a youth –oriented thing. I'm against all the things that harm young people, things like pollution, war... and drugs. Generally, I steer clear of politics in my stories; I try toget down to the basic human concepts. Politics is an everchanging arena; basic human concepts don't change.

When you write a comic story, do you write with the aim to make it a good cohesive piece in which both the art and script work together to tell the story?

Good question...

Thanks.

Definately. I see each panel in my mind as I write, and describe it to a "T". Tho the artist sometimes doesn't follow my directions.

Do you think that the big hub–bub about the relevance in comics is warranted?

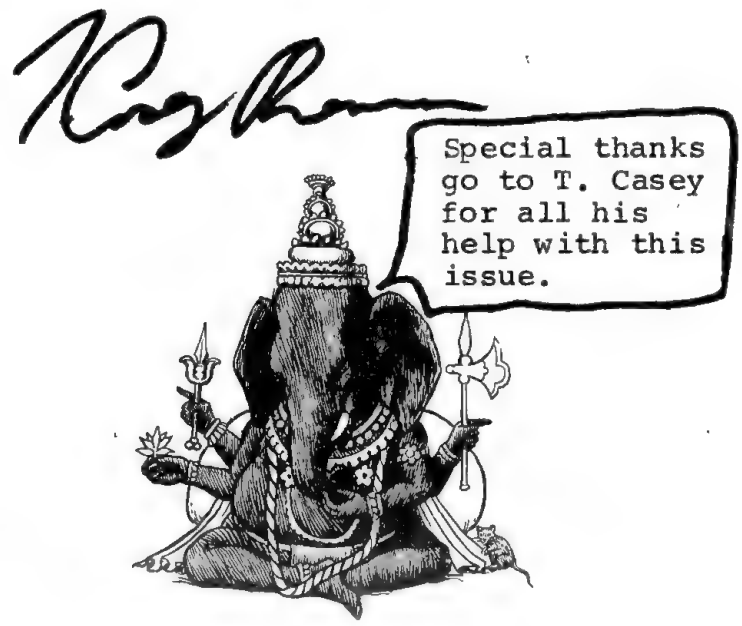
I'm glad that peole like Denny O'Neil, Donald F. McGregor, and so on are dealing with relevant issues in their stories. Comics do have to change with the times. We can't go on forever writing Golden Age stories knocking Hitler. There are new causes to be explored today...That's probably one reason I don't do many socio–politically oriented stories; there are too many guys who can do them better than me.

When you tell people that you write for comic books what is their reaction?

They're quite surprised if they take the time to read one of my stories. When I say "comic book", they just assume I'm doing "Superduper vs. the Space Monster " trash.

Is there anything more you would like to say?

Yes, I'd like to thank your readers for granting me the measure of success I've had in this field. Too many pros who make it forget it is the readers – more importantly, the fans – who made them that way. One thing I hope I'll never do is underestimate organized comics fandom. I look at fandom as sort of a super–Neilson Rating for the comic field. Better than the Neilson Rating by far, in fact, since the comic fans are the hard–core of our buying public. When they talk, we shouldlisten. It's because too many publishers have forgotten, ignored, and denied that fact that the industry is in the sorry shape it is in today. Thanks a million, Dave, you and your many, many readers..



KATO '71

THE GARBAGE. It is smelly ugly putrid rotten. And out of the garbage come: RATS! RATS with teeth which tear tear tear tear out your eyes face hands and legs. Much blood blood blood blood – suffering.

A WORLD: Their world: Their planet: An ugly smelly ugly putrid rotten rotten rotten rotten world with tons and tons and tons of smelly putrid garbage. And I am trapped on this world. With a garbage – gray colored wall holding me in. Damn! I must leave. Damn! I must hide from the vicious vicious vicious vicious RATS. Damn! Or they will chomp chomp chomp chomp on me.

THE RATS: all around – as big as me. And very powerful powerful powerful powerful. With claws: sharp long dull white – which tear tear tear tear.

THEIR UGLY MOUTHS. They will not get me in their moist – bloody ugly mouths. Those hell – borne monsters – they will never get me . . .

THE FAT ONE. Damn! The big fat horrendous deathly repulsive snarling huge-clawed monster is after me! With his ultra-sharp teeth wanting to grind grind grind grind my bones into a deathly powder.

THE HUGEST BUILDING: My only hope. The beautiful sleek building – a pillar of possible escape: still – almost – shining many windowed – with a spire-like structure at the top with waves and waves and waves of something going to or from it. Hope.

THE TOP OF THE BUILDING. The RAT is only a few feet from me. He too will get to the top and . . . I close my eyes – I sweat at a repulsively furious rate. What will cause my death? The RAT; or my drowning from my gallons and gallons and gallons of sweaty sweaty sweaty sweaty sweat? The RAT – it's opening its snarling mouth. Its teeth: deathly deathly deathly deathly sharp.

THE RAT: "Welcome to Ratyork."

VIEWPOINTS –

[At the 1971 NY Con, Gerard Geary held a discussion about the violence in the comics. Or at least he tried to. As it turned out, the fans who attended the discussion went into a rage as soon as Gerard began to criticize the comics. And the discussion turned into an unorderly debate – with fans screaming at the same time. As the song goes–people hearing without listening. The whole affair was quite disheartening. Gerard, however, did bring up many points which are well worth publishing – and well worth thinking over. The following is the edited transcript of his opening speech.david]

I am a fan of ART–ART as a positive thing of beauty for the entertainment and elation of man. Not "ART" as a negative exploitation of man's ignominies and weaknesses.

What I'm about to say may surprise some of you and it may even be a revelation. But whatever you think, I'm sure it will give you some food for thought. In this day and age, I'm sure most of us agree that War is a bummer, Vietnam's a drag, and generally speaking, man's inability to get along with his fellow man is a down. Let's take that point as the common denominator in the equation between my thoughts and your heads.

I'd like to present a statement that I read to Phil Seuling over the phone a month ago:

In a recent issue of *Vampirella* I read how Warren Publications plan to publish a full–page appeal to end the War in Vietnam and that theyhave already published one. On the surface this seems very encouraging. Could it be that Mr. Warren has become a sensitive aware human being, justifiably appalled by the sorrow and pain of violence? Perhaps, I think to myself; and then I turn the page of his magazine to find myself offended by a particularly graphic illustration of a young lady brandishing a sword, lopping off a man's head and generally engaged in several panels of gory-goings on. The likes of which would rival the My Lai Massacre.

My question to Mr. Warren: Do you actually think people enjoy seeing human suffering and all the ignominies of mankind portrayed in a magazine? You stated that in periods of national unrest your sales were low. The reason for that is obvious; your magaines are a Bummer! For those of you unfamiliar with the term, it refers to an unpleasant psychological experience.

The point is this: we are becoming enlightened people, thank the Lord, and what worked in 1953 when we didn't know any better does not work now. The sadist market is disappearing.

Dr. Frederic Wertham may have been a little puritanical in 1955, but some of the things he said make frightening sense. What if Lt. William Calley read EC comics as a child?

The Sgt. Fury–John Wayne–Captain America trip is over to all but a few who are either too senile or too ignorant to see the pathetic absurdity of War and Violence. And even that uneducated few are changing their views. It's more than just views––it's moral philosophy. People are striving for that which is positive in life––that which is beautiful. The comic media should serve as happy, pleasurable escapism. Not depressing Negativity.

Warren Publications are starting to show a lot of beautiful naked girls – that's a step in the right direction. It shows that they have an eye for beauty. But the girls are like brief smiles in a world of tears compared to the overall contents of the magazines.

My suggestions to Mr. Warren and the rest of the Comic Industry are simple: No more Violence, Death, Pain, Suffering or any form of depressing Negativity. You can still put out an exciting product without bringing people down. I call your attention to the strip Little Nemo in Slumberland by Winsor McCay, which I consider the zenith of the panel art media. Consider the possibilities of surrealism for story material. The potential is infinite. Let's have more Art Work that is pleasing to the eye and more stories that are pleasing to the spirit.

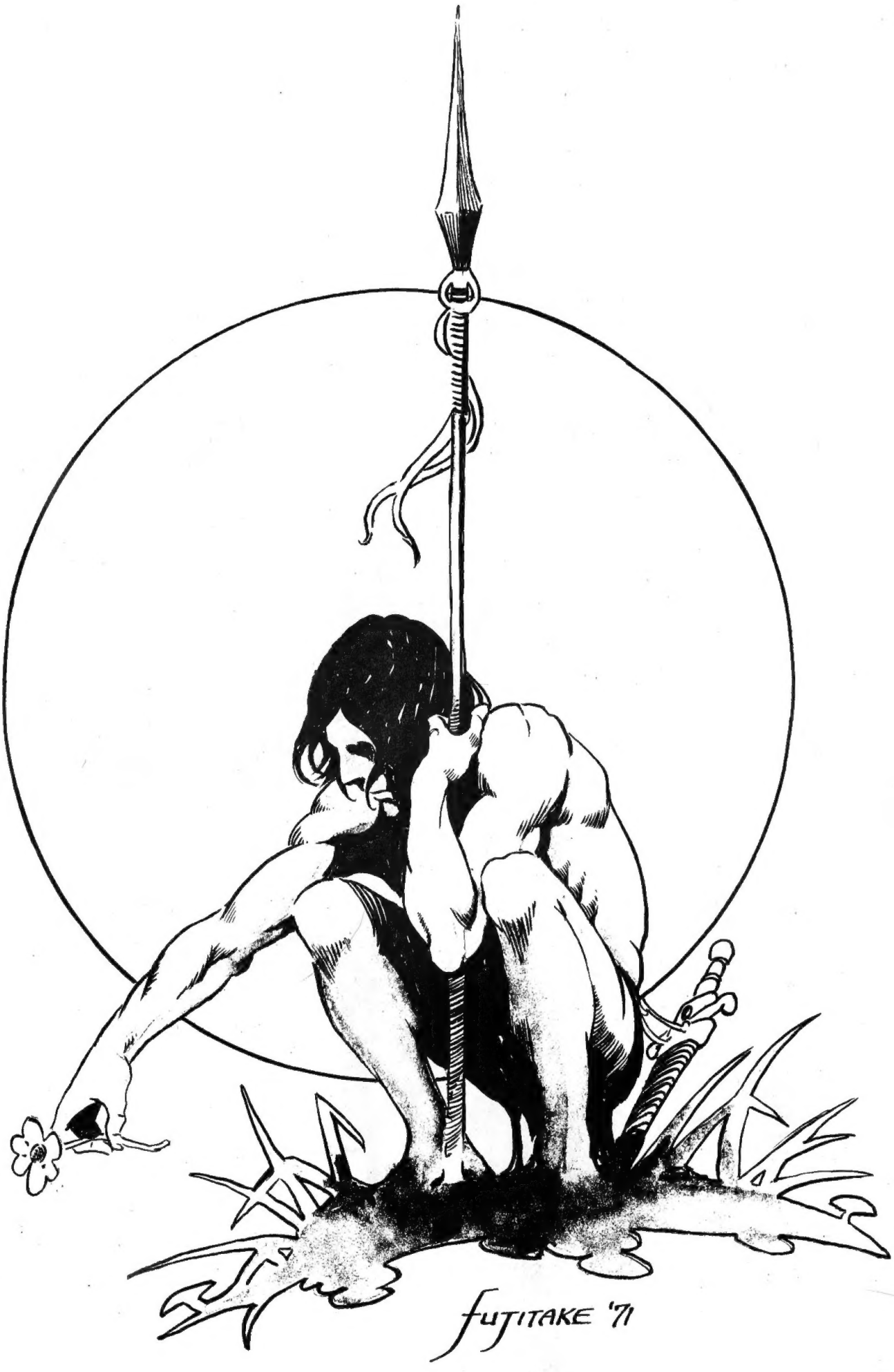
My parting comment to James Warren and the Comic Book Industry:HAVE MERCY!"

The point is this: why seek that which is Negative? It leads to destruction. Freud said there are two types of people. Those with a Death Wish and those with a Life Wish. Do you wan t to Die? I want to live.

There is a growing number of fans who are bored sick of seeing two guys punch each other for twenty eight pages. The comic industry is in a floundering state. But as soon as they get hip to the fact that people want good positive entertainment and start putting some out; then, like positive Karma good financial things will start happening.

[] Gerard Geary

[Although Gerard aimed his criticisms toward the comic book industry in this particular article, it should be noted that he he is equally critical of other entertainment medias that also exploit man's ignominies and weaknesses.–david.]


FUJITAKE '71